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BOCCACCIO AND HIS IMITATORS

FLORENCE NIGHTINGALE JONES



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BOCCACCIO AND HIS IMITATORS

IN GERMAN, ENGLISH, FRENCH,
SPANISH, AND ITALIAN
LITERATURE

“THE DECAMERON”

FLORENCE NIGHTINGALE JONES

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PREFACE

The following list of the imitations of the tales found in the *Decameron* is designed to give to the student of comparative literature some idea of the extent to which the novels of Boccaccio were used by later writers as material to be worked over into poems, dramas, and operas. These imitations are arranged chronologically and are grouped by countries. Germany is placed first as leading all the other countries of Europe in its adaptations of Boccaccio's stories. England comes next, and then the three Latin countries. In this list are included all the prose or poetical narratives or dramas which are commonly called imitations of Boccaccio. No attempt is made to discuss the sources of these stories, nor to settle disputed questions, such as whether an author imitated Boccaccio himself or some imitator of Boccaccio. It is enough that the plot in all its main features agrees with the *Decameron* story which was directly or indirectly its source.

Several attempts of this kind have been made before: Du Ménil, in his *Histoire de la Poésie Scandinave* (1839), has a chapter entitled "Des Sources du *Décameron* et de ses imitations." Dunlop, in his *History of Prose Fiction* (1851), brings together a number of imitations; Zambrini's *Bibliografia Boccacesca* (1875) is, as its subtitle indicates, a list of the "Edizioni delle opere di Giovanni Boccacci latine, volgari, tradotte et trasformate." Several studies upon separate stories of the *Decameron* have been published, such as that of Anschütz, *Novelle vom Falken und ihre Verbreitung in der Literatur*, and that of Schofield on the *Seventh Novel of the Seventh Day*. Koeppl has studied the influence of the Italian novel on the English literature of the sixteenth century and Bourland the history of the *Decameron* in Spain. Valuable as these contributions have been for the fuller understanding of the extent of Boccaccio's influence upon European literature, it is hoped that the results arrived at by those who have thus studied the subject in certain aspects, may be of increased value, by being brought into comparison with those reached by other students in the same field.

If the list of Boccaccio imitations which is here presented is a longer list than that given by Dunlop, Du Ménil, and Zambrini, it is because within the last twenty-five or thirty years a number of studies on Boccaccio have appeared similar to those mentioned above, the results of which have been utilized in the following tables. Neither Dunlop nor Zambrini have given a chronologically arranged list sufficiently complete to furnish the student of comparative literature with the data which are necessary in

order to arrive at an adequate idea of the extent to which Boccaccio was imitated in a certain century, in a certain country, or by a certain author. A general view of the subject is often necessary to decide whether an author drew his inspiration from Boccaccio or from some other source. The fact that six stories in the *Canterbury Tales* resemble those of the *Decameron* would certainly indicate that Chaucer had some acquaintance with the book.

Over eight hundred imitations are here brought together, but the list does not include those found in Scandinavian literature, which would bring the number up to at least a thousand. It is hoped that the list will be found reasonably accurate, but in all probability errors will be found, since many of the works referred to could not be consulted and the so-called imitations had to be accepted upon the authority of those who have consulted them. A star placed before the date indicates that the imitation has been verified by reading of the author's work. In one case only does the star indicate second-hand knowledge of the story and that is in the case of several Spanish authors where the outline of the story is given so fully by Miss Bourland as to leave no doubt as to its similarity with the *Decameron* story. As to the dates, it is hoped that they are correct. In general, the date given is the one which is believed to be that of the first public appearance of the work in manuscript or in print. In the case of some collections like Von der Hagen's *Gesammtabenteuer* or Lami's *Novelle letterarie*, this rule has not been followed. Whether the stories in these collections antedated Boccaccio or not, their publication in the nineteenth century may fairly entitle them to be imitations of Boccaccio in the sense that they are thus brought before the modern reading public for a second time.

It has seemed best not to incumber the following list with detailed references to the work in which the imitation occurs. The title, so far as it indicates the character of the story, has been given whenever possible, but references to editions, volumes, pages, would defeat the object aimed at, which is to bring together, in the smallest compass possible, the imitations of the *Decameron* in European literature. As for acknowledgment of indebtedness to others, the Bibliography gives the principal sources from which this list has been made up. Again the hope is expressed that the list is reasonably accurate, i. e., accurate enough for the purpose for which it was intended, to bring together in a sort of bird's-eye-view all of the reworkings of the stories of the *Decameron*, in prose or verse, which number nearly a thousand and which form no inconsiderable part of the literature of the six centuries which will soon have elapsed since the birth of Boccaccio.

BOCCACCIO AND HIS IMITATORS. "THE DECAMERON"

If a twentieth-century playwright were to sit down with the Bible and the *Decameron* before him from which to select plots to work over for the entertainment of the public, the very proximity of the two books would be considered sacrilegious. In the sixteenth century, however, no less pious a person than Hans Sachs drew almost equally from these two world-famed story-books for subjects for his poems and plays without shocking the good citizens of Nuremberg in the least. In England, there was the same feeling in regard to Boccaccio; Roger Ascham complains bitterly of the "Italianated Englishmen" of his time, "who make more account of a tale in Bocace than a story in the Bible." No jest-book of this period was complete without some stories from the *Decameron*, and Shakspeare, Greene, and Ben Jonson all drew upon the Italian story-tellers for plots. Spanish writers, too, used the *Decameron* freely. Lope de Vega was too prolific a writer not to seize upon all the available material of his time for plots, but the fact that he took eight of them from Boccaccio must not be attributed so much to lack of other material as to the great popularity which Boccaccio enjoyed in Spain.

In Italy, Ser Giovanni, Sercambi, and Sacchetti, whose collections of narratives all appeared before the close of the fourteenth century, retold many of the *Decameron* stories and from them the fashion spread to England where Chaucer was inspired to write his *Canterbury Tales* in imitation of the Italian novelists.

During the fifteenth century Boccaccio had few imitators. Antoine de la Sale, in his *Cent Nouvelles Nouvelles* (1456), imitated the framework and a few of the incidents of the *Decameron*, while a few stories like those of Griselda and Ghismonda were retold in every country of Europe. The beginning of the sixteenth century, however, saw a Boccaccio renaissance which appears to have been most flourishing in Germany under the leadership of Hans Sachs, who found in the *Decameron* material for more than sixty *Schwänke*, *Fastnachtspiele*, and *Meistergesänge*. In the latter part of the century Ayler also dramatized half a dozen or more of the stories. Numberless jest-books were compiled in imitation of the *Decameron* and contained many of its narratives, such as Pauli's *Schimpf und Ernst* (1522) early in the century and the five collections which appeared from about 1556 to 1566—Kirchof's *Wendunmuth*, Lindener's *Rastbüchlein*, Wickram's *Rollwagen*, Schuman's *Nachtbüchlein*, and Martin Montanus's *Garten-*

gesellschaft. Even Luther made use of some of these stories in his *Tischreden*. In England, Painter's *Palace of Pleasure* initiated a series of imitations of Boccaccio. This book, which among many other tales from the Italian novelists contains sixteen from the *Decameron*, ranks as more than a mere translation and greatly influenced the Elizabethan dramatists. It was followed in 1576 by Turberville's *Tragical Tales*, containing a number of poetical translations, and by that curious imitation of Boccaccio and Dante, *Tarleton's Newes out of Purgatorie*. In France, Nicolas de Troyes, whose *Grand Parangon de Nouvelles* was published in 1536, retold almost as many stories as Hans Sachs, but in prose form. Henri Estienne, in his *Apologie pour Hérodote* some years later, retells Boccaccio's tales in prose. The turn of France was to come in the following century when La Fontaine retold in poetical form twenty or more stories with such art that it is hard to tell which is the master and which is the pupil.

The Italian novelists of the sixteenth century are too numerous and too well known to need more than a passing mention. Parabosco, Cinthio, Grazzini, Bandello, Straparola, and Malespini—all of them included a few of Boccaccio's stories in their own collections. The most bold-faced borrowing, however, was practiced by Sansovino, who included a large number of Boccaccio's stories in his *Cento Novelle Scelte* and then refused to acknowledge the debt. The importance of this collection, however, lies in the date when it was published (1566)—the same year in which Painter's *Palace of Pleasure* appeared in England, Timoneda's *Patrañuelo* and *Alivio de Caminantes* in Spain, Estienne's *Apologie pour Hérodote* in France, and, a few years before, of numerous jest-books in Germany. This year, then, may be said to mark the culmination of the revival of interest in Boccaccio in the sixteenth century. In the early part of the seventeenth century Lope de Vega wrote eight dramas based upon the *Decameron* and a few of the English dramatists of that time borrowed some of the incidents to furnish a scene or an act of a play, but the only imitator of Boccaccio in that century worthy of mention is La Fontaine, who himself became a second Boccaccio, so far as imitators are concerned. For a hundred years afterward the French stage echoed and re-echoed these twice-told tales in comedies and comic operas, all deriving their inspiration from La Fontaine, as is plainly indicated by the title of a work published by De Théis in 1773—*Le Singe de La Fontaine*, which contains a number of Boccaccio-La Fontaine imitations. The last quarter of the eighteenth century saw a renewal of interest in Boccaccio which was especially marked in Germany. Goethe in 1776 writes of a projected drama based upon the Falcon story; Lessing's *Nathan der Weise* (1779) immortalized the story of the three rings; Bürger,

in his *Lenardo und Blandine* (1776), retold the Ghismonda story in verse, and Langbein, in his *Schwänke* (1792), the "Seventh of the Seventh."

Paul Heyse versified the story of Cymon and Iphigenia in his *Braut von Cypern* (1856), while Bülow's *Novellenbuch, oder Hundert Novellen nach allen italienischen, spanischen, französischen, lateinischen, englischen und deutschen bearbeitet* (1836), besides its framework, owes one tale to Boccaccio, "Der Genius." This awakening of enthusiasm for Boccaccio had its parallel among the Romanticists of England and France. That only his premature death kept Keats from following up his "Isabella" (1819) with other romances from Boccaccio is shown by a letter of Reynolds in which this statement is made: "Two stories from Boccaccio, the 'Garden of Florence' and the 'Ladye of Provence,' were to have been associated with tales from the same source, intended to have been written by a friend" (Keats). In 1819, Barry Cornwall anticipated Tennyson and Longfellow in his poem of the "Falcon," and Collier's *Poetical Decameron* (1820) reviews Lewicke's version of the ever-popular story of Titus and Gesippus. Toward the middle of the century the pre-Raphaelite painters, Holman Hunt and Millais, both painted pictures illustrating the tale of "Lorenzo and Isabella," and Millais painted "Cymon and Iphigenia," a subject treated later in 1884 by Sir Frederick Leighton. Tennyson's "Golden Supper" is imitated either from Turberville's *Tragical Tales* (1576) or from Boccaccio, and William Black, in his *Sabina Zembra* (1889) (Anschütz), gives a résumé of the falcon story taken either from Tennyson or Boccaccio. Strange to say, in this era of woman's rights, a number of versions of the Griselda narrative have appeared. Silvestre and Morand (1893) wrote a *mystère* entitled *Griselidis*, and Hauptman also has produced a Griselda drama.

Out of the hundred stories of the *Decameron* some have naturally been more popular than others. Several have been worked over in poetical or dramatic form as many as thirty or forty times, while others have been retold only once. That the popularity of these tales did not depend entirely upon Boccaccio's skill as a story-teller but upon the story itself is shown by the fact that those which in Landau's *Quellen des Decamerons* have the longest pedigree are generally such as have been most often imitated since Boccaccio's time. From the Orient to the Occident, the faithful friend, the patient wife, and the unhappy lover have always appealed to popular sympathy, while a joke which has in it enough of humor to render it forever laughable, such as the one-legged goose, although Boccaccio's version of it is not particularly well written, counts more than twenty imitations.

The narrative which leads in popularity in all the countries of Europe is the last story of the *Decameron*—that of Patient Griselda (X, 10).

Chaucer, Hans Sachs, Lope de Vega, Perrault, and Goldoni have all availed themselves of this subject, besides a host of minor writers. As early as the end of the fourteenth century her story formed the subject of a *mystère*. Although Griselda did not rank as a saint, her sufferings seemed to entitle her to a place not far below them. Naturally enough this recital was used to point a moral in numerous *Miroirs des Dames* and *Exemples de bonnes et mauvaises femmes*, while Lope de Vega entitles his Griselda play, *El exemplo de casadas*. The story was in Spain the most popular of the *Decameron*. To the jealous Spaniard who kept his wife bolted and barred behind her balconied window, Griselda would indeed seem a "perfecta casada."

At the present day, the conduct of Griselda appears foolish and unreasonable, and her weak submissiveness most irritating. It is necessary to remember, however, as has often been pointed out, that she was the vassal as well as the wife of the marquis. Another reason sometimes assigned for the popularity of the story is the fact that the type of woman most commonly portrayed in the *fabliau* is weak and frivolous and that the character of Griselda is purposely exaggerated to show that an obedient wife was altogether an impossibility. In a treatise of the latter part of the fifteenth century, sometimes ascribed to Albrecht von Eyb, on the question "heirathen und nicht heirathen," the negative side is supported by the argument, "Die frauen sind hoffärtig und herrsüchtig," while the affirmative asserts "Es giebt viele heilige Frawen," and follows with the tale of patient "Grisardis." Aside from serving as an encouragement to those who contemplate matrimony, the Griselda story was made by Petrarch to serve as a sort of allegory, a personification of the human soul, afflicted by heaven—a suggestion which was taken up by countless preachers who worked over and over the well-worn subject, until every particle of its didactic suitability was well-nigh exhausted. It is hard now to understand the great authority exercised all over Europe in literary matters by Petrarch. His judgment was final, and when he took Griselda as a specimen of the ever-popular type of the "persecuted woman," reasonable or unreasonable though her conduct might be, and set her up in the niche of fame, a saint she must always remain.

The next most popular recital in the *Decameron* is that of Ghismonda (IV, 1), which has been dramatized and set to music and painted until its renderings reach the number of forty. The character of Ghismonda is exactly the opposite of that of Griselda, but the disobedient daughter appealed to the popular imagination quite as much as the obedient wife. One thing is certain, however, the fiery Ghismonda is not quoted in any

Miroir as an example for daughters to follow. The story owes its popularity to its own merits and not, as in the case of the Griselda narrative, to the influence of Petrarch. A secret passageway, discovery, murder, suicide, all made up a first-class tragedy, then as now. In addition to all these horrors the recital contains one version of the popular story of the "eaten heart" of which another version is contained in the account of the wife of Guglielmo of Rossiglione which is in this same day of the *Decameron*. The heart of Ghismonda's lover is served up to her in a goblet by her father—a dramatic climax which appealed strongly to a sixteenth-century audience which reveled in the gloomy Senecan tragedy. It is the first Italian novel which was dramatized for the English stage. In Italy the narrative was especially popular—a dozen or more Italian writers dramatized it, and operas were composed upon the subject. The unhappy lovers henceforth were mentioned in literature along with Paolo and Francesca, Romeo and Juliet, Tristan and Isolde, and were even used to adorn the backs of playing-cards in Spain. As compared with the Griselda story with its happy ending which made it after all a comedy in the Dantean sense, the horrible ending of the Ghismonda incident makes of it a real tragedy, an accumulation of horrors hardly equaled by anything from Seneca's pen.

In cheerful contrast to the foregoing narratives stands the seventh story of the seventh day of the *Decameron*. Madonna Beatrice, instead of being a persecuted heroine, is, instead, the persecutor of her husband. She is the conventional heroine of the *fabliau* and as such she is most popular in French literature, where La Fontaine's witty version of the tale made it so popular that within the next century more than half a dozen comedies and light operas bore the title *Mari, cocu, battu et content*. Instead of being the heroine of only one narrative, the same lady, under different names, masquerades in all the stories of the seventh book, now hiding her lover in a cask, now shutting the door in her husband's face, and now making him believe that, having eyes, he sees not.

With Ginevra, who ranks as fourth in popularity among Boccaccio's heroines, we have another persecuted lady, who, patient and forgiving as she shows herself to be, is far removed from the too humble Griselda. The wager with which the story begins is as old as the time of the Tarquins, and affords a never-failing element of human interest. The villain is as deep-dyed a villain as Iago. The old servant who refuses to carry out orders to kill the wife or children of his master is also a favorite character in fiction. Then there is the ever-popular "recognition scene" and the punishment of the villain. Shakspeare, with his unerring feeling for what-ever was most popular in the dramatic material at hand in his time, seized

upon this, one of the best-known stories of his time, as the subject of his *Cymbeline*. While Ginevra is not the subject of a "mystery" as was Griselda, she is the subject of a "Miracle de Notre Dame," the scene of which is laid in Spain, the refusal of the old servant to carry out his orders being naturally attributed to the intervention of the Virgin.

Boccaccio's selection of feminine types of character would not be complete without including that of the simpleton, the silly, vain, sentimental woman, Madonna Lisetta, the Venetian lady who was persuaded by her confessor that the Angel Gabriel was in love with her, whose story, strangely enough, is found in the fourth book of the *Decameron* which begins with the account of Ghismonda and contains nothing else but "tragical tales." Marmontel's version of this recital has become famous in French literature, and his *Mari Sylphe*, which satirized the feminine sentimentalism of his time, was both preceded and followed by a number of tales of the same character and bearing the same title, in which the vain, credulous, sentimental young wife is held up to ridicule even more skilfully than in Boccaccio. Perhaps it is not too much to say that a more or less far-fetched parallel can be found between almost every modern novel and some story of the *Decameron*. In making such a comparison, surely it might be said that this story contains in germ the plot of *Madame Bovary*.

This exhausts the list of Boccaccio's most popular heroines and we now turn to a discussion of his heroes. The faithful friend far surpasses in popularity the unhappy lover or any other masculine type presented by Boccaccio. The history of Titus and Gesippus (X, 8) numbers almost as many imitations as the Griselda story. Just as the tale of Ginevra dealt with the same theme as the legend of Lucretia, and the Ghismonda and Guiscard narrative is that of several unhappy lovers of antiquity—Pyramus and Thisbe, Hero and Leander—so these two friends were known to the ancients as Damon and Pythias, Orestes and Pylades. The story was especially popular in England where in Elyot's *Governor* the incident is given as a model of what a gentleman's conduct ought to be. So well known was the story that it was mentioned whenever the subject of friendship was discussed. In Italy the narrative seems to have been less popular, although it was one of the three which Beroaldo translated into Latin before the beginning of the sixteenth century, along with the romance of Cymon and that of Griselda. The masculine mind perhaps more than the feminine loves to propose to itself difficult questions of conduct and to settle them in imagination, at least, in a magnanimous way. This story is a Boccaccio version of the eternal *de amicitia* theme, of which the *reductio ad absurdum* is found in Goldoni's *Il vero amico*. Closely

related to the story of Titus and Gesippus in spirit is that of Federigo (V, 9), the faithful lover who sacrificed his beloved falcon to please his lady. Here again a difficult question of conduct is settled in a way that accords with the ideals of the time in regard to unquestioning obedience to the wishes of the liege lady and perfect observance of the laws of hospitality. Federigo is at the same time the perfect lover and the perfect host. Besides these reasons the story probably owed much of its popularity to the fact that falconry was more than a favorite amusement with the nobles of the fifteenth and sixteenth centuries. It was a ruling passion, a fact which made the sacrifice of Federigo seem almost equal to that of a father sacrificing his child. The "best short story in any literature," as it has been called, is also by popular consent one of the most popular.

The servant who gets the better of his master by means of a witty answer is too common in comedy and real life to escape the attention of Boccaccio. Chichibio (VI, 4), the cook, and his famous story of the one-legged crane seem to have been especially popular in German and English literature. How it came across the ocean, to be told and retold by the negroes of the South, seems at first hard to explain, but when it is remembered that the first colonists in Virginia probably brought with them or related at table tales from *Tarleton's Newes out of Purgatorie*, it is easy to see how the vision of the poor cook, sitting in purgatory for having stolen the leg of a chicken, would appeal to the imagination and conscience of the old family negroes, who told and retold the story until it was embodied in literature in *Colonel Carter of Cartersville*.

Still another popular masculine type is that of the merchant who comes to town and is robbed by a woman who pretends to be his long-lost sister or cousin or aunt. Andreuccio of Perugia, the horse merchant who went to Naples, and who had probably got the better of his neighbor in many a horse-deal, and now finds himself in a ridiculous plight in a strange city, was too good a subject for ridicule not to render popular Boccaccio's narrative. Next to imagining himself a hero, the average man loves to laugh over his fellow-man who is duped by a woman.

So far as the popularity of a narrative may be determined by the number of imitations of it which have been discovered, the sixth story of the seventh day, that of Madonna Isabella and her two lovers, comes next. The popularity of this seventh book of the *Decameron*, which is sometimes called that of "woman's wiles," is shown by the fact that this is the second story from that book which has been adjudged to be the most popular. One other book, the tenth, furnishes two of the most popular tragic tales.

Thus has the world made its unconscious selection of the narratives that

have pleased it most. Different persons have ventured to make arbitrary selections of the "best stories" in the *Decameron*, but the unconscious judgment of posterity is a better criterion of the worth of a story than that of any one person or group of persons. Boccaccio himself in the *Decameron* made a selection of the "hundred best stories" of his time, some of which now seem to us far-fetched and void of interest, but sifted as they have been in the course of time, these ten romances, which are not merely twice-told tales but which have been retold forty and fifty times even, contain in them most of the elements of comedy and tragedy which fall within the range of human experience.

The accompanying tables are intended to show the relative popularity of the different *Novelle* of the *Decameron*. It must be acknowledged that merely adding up the different versions without regard to their importance is not a perfectly satisfactory test, yet it is perhaps the best that can be devised and gives a result that is approximately correct. No matter how poor the imitations may be, these frequent repetitions of a tale show that it was one of which the world never grows weary.

Of the ten authors cited as the principal imitators of Boccaccio, Hans Sachs easily leads the rest in the quantity and La Fontaine in the quality of his imitations. Chaucer in England and Lope de Vega in Spain, by imitating the Italian story-teller, contributed something new to the literature of their respective countries. While the literary value of Sercambi's versions is not great, he helped to keep alive in the minds of his countrymen the memory of Boccaccio until the invention of printing. Martin Montanus in his *Gartengesellschaft* and Timoneda in his *Alivio de los Caminantes* retell the old tales with few additions or modifications. Nicolas de Troyes does the same. Painter merely selects and translates, and Sansovinò, whose collection is exactly contemporaneous with Painter's, is an out-and-out plagiarist who refuses to acknowledge his debt to Boccaccio. These ten authors, then, represent the two classes of imitators, those who merely transcribed and those who made out of the old tale a new literary product. All but two, Chaucer and Sercambi, belong to the sixteenth century and are representative of a renaissance which resurrected Petrarch and Boccaccio as well as Plautus and Seneca.

The geographical remoteness of these different authors shows with what comparative rapidity literary fashions spread from one country to another. While Hans Sachs was turning *Novelle* into *Schwänke*, Nicolas de Troyes put out his *Grand Parangon de Nouvelles* and a little later Timoneda wrote his *patrañas*. From Nuremberg to Seville, Griselda was enshrined in the hearts of the populace as a domestic saint, and the one-legged crane crossed

mountains and rivers and seas to be finally metamorphosed into the one-legged goose.

In estimating the popularity of Boccaccio in different countries Germany is found to surpass the others. There are several explanations for this. Germany was nearer geographically to Italy than the other countries. Hans Sachs was indefatigable in his work of adapting the "cento novella" to the taste of his countrymen and influential enough to leave after him such men as Martin Montanus and Ayler to continue the work. German scholars with unwearying patience have ferreted out these metamorphosed *Novelle* in their own literature more thoroughly than has been done in other countries. As for Spain, the small number of imitations found in the literature of that country is partly due to the fact that only recently has the field begun to be worked. The spirit and atmosphere of the *Decameron*, however, pervades from beginning to end that panorama-like succession of episodes which makes up the *picaresque* novel.

In his own country, the memory of Boccaccio was kept alive by that long line of Italian novelists which includes Sacchetti, Bandello, and Straparola, no one of whom borrowed more than a dozen or twenty tales from the master, but whose aggregate of imitations is considerable. Boccaccio's mission here seems to have been to elevate story-telling to a profession and to call into existence the professional story-teller.

Among the French, the framework of the *Decameron* seems to have been imitated even more than the *novella*, in such collections as the *Cent Nouvelles Nouvelles*, the *Joyeux Devis*, the *Trésor des Recréations*, the *Comptes du Monde aventureux*, the *Sérées*, and the *Heptameron*. France, too, enjoys the distinction of being the only nation which has produced a rival to Boccaccio, the incomparable La Fontaine, to whose example and prestige is due a large number of the versions which go to swell the number of Boccaccio imitations in that country. The smaller number of those found in English literature may be due to the fact that until 1620 no complete English translation of the *Decameron* was published. But whatever it may lack in quantity is made up in quality, the genius of Chaucer and Shakspeare has added more to the glory of Boccaccio than dozens of versions by less renowned imitators.

TABLE A

The following table shows the number of imitations of each *novella*. As will readily be seen, the ten most popular ones are in order of popularity: X, 10; IV, 1; VII, 7; X, 8; II, 9; IV, 2; VII, 6; V, 9; VI, 4; II, 5.

Giornata

Novella	I	II	III	IV	V	VI	VII	VIII	IX	X
1.....	3	I	8	40	15	3	2	12	14	9
2.....	9	13	9	27	2	I	8	7	19	5
3.....	7	4	18	2	3	3	5	3	6	2
4.....	4	5	2	3	9	20	16	12	I	12
5.....	4	18	10	7	3	I	13	0	2	10
6.....	I	7	6	4	2	I	25	4	14	I
7.....	2	4	3	3	5	3	35	5	3	4
8.....	2	14	17	14	15	0	19	18	3	35
9.....	4	29	11	7	21	I	10	3	3	6
10.....	3	8	6	6	3	14	I	3	7	50
Approximately	40-	100+	90+	100+	70+	50-	130+	60+	80+	130+

Total 850+.

TABLE B

The ten authors, a summary of whose imitations of Boccaccio is given in the following table, are selected, two from each country, Germany, England, France, Spain, and Italy, to show the wide geographical distribution of these tales of the *Decameron*. This table shows that the ten most popular ones mentioned above have nearly all been imitated by four or five of these authors.

GERMANY

HANS SACHS

- I....2-3-6.
 II....2-4-5-6-9.
 III....1-2-3-6-8.
 IV....1-2-3-4-5-6-7-8-10.
 V....1-3-7-8-9-10.
 VI....1-4-5-10.
 VII....1-4-5-6-7-8.
 VIII....1-2-3-4-6-7-9-10.
 IX....1-2-3-4-5-6-7-8-9.
 X....2-4-7-8-10.

MARTIN MONTANUS

- I....4.
 II....5-8.
 III....1-3-7.
 IV....1-2-5-8-10.
 V....1-10.
 VI....4-7-10.
 VII....2-3-4-5-7.
 VIII....2-8.
 IX....2-6-10.
 X....8.

ENGLAND

CHAUCER

- III....4.
 VII....9.
 VIII....1.
 IX....6.
 X....5-10.

PAINTER

- I....3-5-8-10.
 II....2-3-4-5-8.
 III....9.
 IV....1.
 VIII....7
 X....3-4-5-9.

FRANCE

NICOLAS DE TROYES

- I.... 2-5-10.
 II.... 2-3-5-6-7-9.
 III.... 4-6-9-10.
 IV.... 1-3-6-8-9.
 V.... 3-4-6-7-8.
 VI.... 3-7-10.
 VII.... 3-7-8-10.
 VIII.... 1-2-4-7-8.
 IX.... 1-2-3-5-8-9-10.
 X.... 1-2-4-5-6-7-8-9-10.

LA FONTAINE

- II.... 2.
 III.... 1-2-3-5-6-8-10.
 IV.... 2.
 V.... 4-9.
 VII.... 2-5-7-8-9.
 VIII.... 1-8.
 IX.... 2-6-10.

SPAIN

LOPE DE VEGA

- II.... 2.
 III.... 3.
 V.... 4-9.
 VIII.... 10.
 X.... 1-8-10.

TIMONEDA

- II.... 5-9.
 VI.... 4.
 VII.... 7-8.
 X.... 1-8-10.

ITALY

SERCAMBI

- I.... 9.
 II.... 2-4.
 III.... 1-2-3-4-8-10.
 IV.... 9.
 VI.... 1-3.
 VII.... 4.
 X.... 10.

SANSOVINO

- I.... 5-7-9-10.
 II.... 3-4-5-8-9.
 V.... 4-6-9.
 VI.... 1-2-4-9.
 VII.... 4-6-7-8.
 VIII.... 3-4-6.
 IX.... 7-8.

- X.... 10..... Hans Sachs; Nic(olas) de T(royes); Lope de Vega; Timoneda;
 Sercambi; Chaucer.
 IV.... 1..... Hans Sachs; Montanus; Painter; Nic. de T.
 VII.... 7..... Hans Sachs; Montanus; Nic. de T.; La Fontaine; Timoneda;
 Sansovino.
 X.... 8..... Hans Sachs; Montanus; Nic. de T.; Timoneda; Lope de Vega.
 II.... 9..... Hans Sachs; Nic. de T.; Timoneda; Sansovino.
 IV.... 2..... Hans Sachs; Montanus; La Fontaine.
 VII.... 6..... Hans Sachs; Sansovino.
 V.... 9..... Hans Sachs; La Fontaine; Lope de Vega; Sansovino.
 VI.... 4..... Hans Sachs; Montanus; Timoneda; Sansovino.
 II.... 5..... Hans Sachs; Montanus; Painter; Nic. de T.; Timoneda; Sau-
 sovino.

TABLE C

The following summary by days of the total number of imitations in different countries shows an approximate total of 850 imitations.

	I	II	III	IV	V	VI	VII	VIII	IX	X	Total
Germany.....	13	23	17	32	17	23	37	25	26	39	250+
England.....	5	22	14	24	21	5	25	5	7	38	150+
France.....	9	25	30	24	17	5	38	21	19	18	200+
Spain.....	0	5	3	5	2	3	5	2	1	18	50-
Italy.....	11	20	23	27	19	11	29	13	17	22	200-
Approximately.....	..	..	..	..	..	..	..	..	..	..	850+

I. 1

*1598. Ayrer: *Der Falsch Notarius mit seiner unwahrhaften Beicht.*

*1767. Voltaire: *Lettre à S. A. Monseigneur le Prince de XXX, sur Rabelais.*

1570. Olimpia Fulvia Morata: *Opera.*

I. 2

*1548. Hans Sachs: *Schwänke*, "Der Jud am römischen hof."

*1563. Kirchhof: *Wendunmuth*, "Von der römischen Keuschheit."

1563. Pauli: *Schimpf und Ernst*, fol. 61.

*1566. Luther: *Tischreden*, "Der Jud von Wittenberg."

1542. Bebelius: *Facetiae.*

*1536. Nicolas de Troyes: *Parangon*, "D'un Juif qui demeuroit à Paris."

*1691. Mme de Sévigné: *Lettre à Monsieur de Coulanges.*

1804. Lantier: *Correspondance de Suzette d'Arly*, Lett. CXLI.

1570. Olimpia Fulvia Morata: *Opera.*

I. 3

*1545. Hans Sachs: *Schwänke*, "Der Jud mit den dreien ringen."

1563. Pauli: *Schimpf und Ernst*, fol. 8.

*1746. Gellert: *Gedichte*, "Die Geschichte von dem Hute."

*1779. Lessing: *Nathan der Weise.*

*1566. Painter: *Palace of Pleasure*, "The Three Rings."

*1704. Swift: *Tale of a Tub.*

*1721. Anon. poem, Dublin: "Saladin est assez connu." (Manni.)

I. 4

*1557. Martin Montanus: *Gartengesellschaft*, "Ein junger mönch."

1608. Mahrold: *Rollmarschkasten.*

1788. Imbert: *Fabliaux.*

1808. Guichard: *Fables et Contes*, "Le moine rusé."

I. 5

- *1567. Painter: *Palace of Pleasure*, "The Marchioness of Monferrato."
 *1536. Nicolas de Troyes: *Parangon*, "D'une belle bourgeoise de qui un roi fut amoureux."
 *1523. Cornazzano: *Proverbi*, "Perchè si dice aliter. Tutta è fava."
 *1566. Sansovino: *Cento Novelle Scelte*, "La Marchesana di Monferrato."

I. 6

- *1544. Hans Sachs: *Schwänke*, "Die hundert suppenkessel."

I. 7

- *1566. Sansovino: *Cento Novelle Scelte*, "Bergamino morde una avaritia."
 *1554. Straparola: *Notti*, XIII, 7, "Giorgio Servo."

I. 8

- *1566. Painter: *Palace of Pleasure*, "Borsieri and Grimaldi."
 1570. Castelvetro: *Arte Poetica*, "Domandando messer Erminio."

I. 9

1876. Topin: *Diversités Littéraires*, "La justice et la vertu des rois."
 *1375. Sercambi: *Novelle*, "De Pigritia—Il re Sparalcione di Portogallo."
 *1566. Sansovino: *Cento Novelle Scelte*, "Il rè di Cipri."
 *1875. Papanti: *I Parlari di Certaldo*.

I. 10

- *1566. Painter: *Palace of Pleasure*, "Alberto of Bologna."
 *1536. Nicolas de Troyes: *Parangon*, "D'un viel médecin qui fut amoureux."
 *1566. Sansovino: *Cento Novelle Scelte*, "Messer Alberto da Bologna."

II. 1

1563. Pauli: *Schimpf und Ernst*, fol. 9.

II. 2

- *1547. Hans Sachs: *Schwänke*, "Rinaldus, der perawbt kauffmon."
 *1566. Painter: *Palace of Pleasure*, "Rinaldo of Este."
 *1602. Ben Jonson: *The Widow*.
 *1536. Nicolas de Troyes: *Parangon*, "D'un marchand qui fut destroussé."
 *1666. La Fontaine: *Contes*, "L'Oraison de Saint Julian."

1704. Houdart de la Motte: *Le Talisman*.
 1765. Lemonnier: *Renaud d'Asti*.
 1771. Collé: *La Veuve*.
 1783. Radet: *Renaud d'Ast*.
 1834. Lacoste: *L'Oraison de Saint Julien*.
 *1616. Lope de Vega: *El llegar en ocasion*.
 *1375. Sercambi: *Novelle*, "De devotione in Santo Juliano." V

II. 3

- *1566. Painter: *Palace of Pleasure*, "The King of England's Daughter."
 *1536. Nicolas de Troyes: *Parangon*, "Un neveu qui espousa une fille d'Angleterre."
 *1566. Sansovino: *Cento Novelle Scelte*, "Tre Giovani male il loro havere spendendo."

II. 4

- *1558. Hans Sachs: *Schwänke*, "Landolphus, ein burger."
 *1566. Painter: *Palace of Pleasure*, "Landolfo Ruffolo."
 1460. Juan Martorell: *Tirant lo Blanch*, cap. CCL, "Un mercador-havia posat en un baril." (Farinelli).
 *1375. Sercambi: *Novelle*, "De restauro facta per fortuna."
 *1566. Sansovino: *Cento Novelle Scelte*, "Landolfo Ruffolo."

II. 5

- *1546. Hans Sachs: *Schwänke*, "Andreuczo mit 3 unglück."
 1546. Mügling: *Drei unglück Andreutz*.
 *1557. Martin Montanus: *Andreültz-Historia*.
 1563. Pauli: *Schimpf und Ernst*, fol. 35.
 *1598. Ayrer: *Ein Fastnachtspiel von Antreuxo*.
 *1566. Painter: *Palace of Pleasure*, "Andruccio."
 *1677. Aphra Behn: *The Rover*.
 *1536. Nicolas de Troyes: *Parangon*, "D'un marchand de chevaux."
 1682. Le Noble: *Promenades*, "Blaise Goulard."
 *1617. Figueroa: *El Passagero*.
 *1618. Espinel: *Marcos de Obregon*.
 *1624. Reyes: *El Curial de Parnaso*.
 *1546. P. Aretino: *Il filosofo* (commedia).
 *1566. Sansovino: *Cento Novelle Scelte*, "Andreuccio da Perugia venuto a Napoli."
 1612. Vicentino: *Andreuccio di G. B.* (poem).

1748. Anon.: *Nasceta, Vita e Desgrazie de Biaso Valentino* (poem) (vernacular).
 *1875. Pitré: *Tradizioni Popolari Siciliani*, "Lu figghiu tistardu."
 1878. Gianandrea: *Tradizioni marchigiane*, "El mercante."
 1880. Nerucci: *Novelle montalesi*, "Paolino da Perugia."

II. 6

- *1549. Hans Sachs: *Historia*, "Die edel fraw Beritola."
 *1588. Greene: *Perimedes, The Blacksmith*, "Story of Mariana."
 *1602. Middleton: *Blurt—Master Constable*.
 *1677. Aphra Behn: *The Rover*.
 *1536. Nicolas de Troyes: *Parangon*, "Des pitoyables fortunes d'une noble femme nommée Bricole."
 *1565. Giraldis Cinthio: *Ecatommithi*, V, 8, "Cesare Gravina si fugge da Napoli."
 *1755. Lami: *Novelle letterarie*, "Carduino" (also in *Sceltà di C. L.*).

II. 7

- *1536. Nicolas de Troyes: *Parangon*, "La fille du Soudan de Babylonie."
 *1666. La Fontaine: *Contes*, "La Fiancée du roi de Garbe."

II. 8

- *1558. Martin Montanus: *Spiel vom vertriebenen grafen*.
 *1563. Kirchhof: *Wendunmuth*, "Von den glückfällen eines grafen von Angiers."
 1584. Germanus: *Comoedia des ohne schuld verjagten grafens von Angiers*.
 *1598. Ayres: *Der Graf von Angiers*.
 1601. Anon. play at Cassel: *Von den wunderbaren glücksfällen eines grafen*.
 *1626. Anon. play at Dresden: *Comedia vom Grafen vom Angiers*.
 *1816. Goethe: *Balladen*, "Der Vertriebne Graf." (?)
 1817. Hammer: *Historischer Rosengarten*, "Rosenöl."
 *1566. Painter: *Palace of Pleasure*, "The Earl of Angiers."
 1579. *Forrest of Fancy* (mentioned), "The good Erle of Engers."
 1704. Mary Pit: *Violenta, or the rewards of Virtue*.
 *1536. Nicolas de Troyes: *Parangon*, "D'un Conte qui fut à Angiers."
 *1566. Sansovino: *Cento Novelle Scelte*, "Il Conte d'Anversa."

II. 9

- *1548. Hans Sachs: *Commedia*, "Die undultig frau Genura."
 1563. Pauli: *Schimpf und Ernst*, fol. 10.
 1596. Anon. play acted at Breslau: *Historia von einen Kaufmann von Padua*.
 1682. Kongoehl: *Der unschuldig, beschuldigten Innocentian Unschuld*.
 *1850. Von der Hagen: *Gesammtabenteuer*, "Von zwein Kaufmonnen."
 1518. Anon.: *Frederyke of Gennen*. Printed at Antwerp.
 *1592. Greene: *Philomela*.
 *1603. *Westward for Smelts*, "Fishwife's Tale." (Perhaps published 1620.)
 *1609. Shakspeare: *Cymbeline*.
 *1636. Heywood: *Challenge for Beauty*.
 1682. Durfey: *The injured Princess, or the fatal Wager*.
 1759. Hawking. (Altered from Shakspeare.)
 1759. Garrick. (Altered from Shakspeare.)
 1826. Anon.: *The Beautiful Caroline. A Captain of Hussars*.
 1498. Anon.: *Miracle de Notre Dame*, "Comment le roi d'Espagne perdit sa terre."
 *1536. Nicolas de Troyes: *Parangon*, "D'un marchand qui gagea à un autre."
 1796. Dejaure: *Imogène, ou la Gageure indiscrete*.
 *1566. Timoneda: *Patrañuelo*, "Finea fué juez de su marido."
 *1566. Sansovino: *Cento Novelle Scelte*, "Bernabo da Genova."
 1570. Castelvetro: *Arte Poetica*, "Del vanto del giuoco," etc.
 1755. Lami: *Novelle letterarie di Firenze*, "La Pianella."
 *1875. Imbriani: *Novellaia fiorentina*, "Novella del Signor Giovanni."
 *1875. Pitre: *Fiabe Siciliane*, "La Stivala."

II. 10

- *1666. La Fontaine: *Contes*, "Le Calendrier des Vieillards."
 1708. P. de la Croix: *Contes Turcs*, "Histoire d'un Tailleur et de sa Femme."
 1749. Antreau: *Le Galant Corsaire*.
 1753. Chassaigne: *Le Calendrier des Viellards*.
 1754. La Motte: *Le Calendrier des Viellards*.
 1792. Sedaine: *Le Calendrier des Vieillards*.
 1793. Dupré: *Le Calendrier des Vieillards*.
 1826. Paul de Kock: *Le Calendrier des Viellards*.

III. 1

- *1545. Hans Sachs: *Schwänke*, "Ein stumm und die nonnen."
- *1557. Martin Montanus: *Wegkürzer*, "Ein junger bauernknecht."
- *1536. Nicolas de Troyes: *Parangon*, "D'un valet d'une abbaye de Nonnains."
- *1667. La Fontaine: *Contes*, "Mazet de Lamporecchio."
- 1761. Anseaume: *Mazet* (comédie).
- *1375. Sercambi: *Novelle*, "De malitia hominis."
- 1500. Anon.: *El Bolognese, ovvero Masetto da Lampolecchio*.
- *1804. Il Casti: *Novelle Galanti*, "L'Ortolano delle monache."

III. 2

- *1529. Hans Sachs: *Schwänke*, "Der ku'nigin fuesknecht."
- *1820. Barry Cornwall: *Dramatic Scenes*, "The Florentine Party."
- *1666. La Fontaine: *Contes*, "Le Muletier."
- 1790. Dubreuil: *L'Amant Travesti*.
- 1807. Gersain: *Les Pages du Duc de Vendôme*.
- 1823. Paul de Kock: *Le Muletier*.
- 1555. Bandello: *Novelle*, I, 25.
- 1637. Bracciolini: *La Bulgheria convertita*, Canto VIII.

III. 3

- *1548. Hans Sachs: *Schwänke*, "Der cuplet münich."
- *1566. Martin Montanus: *Gartengesellschaft*, "Ein mönch in der Beicht."
- 1542. Bebelius: *Facetiae*, "De astutia mulierum."
- *1850. Von der Hagen: *Gesammtabenteuer*, "Der Schüler zu Paris."
- *1606. Marston: *The Parasitaster*.
- 1608. Sharpham: *The Fleire*.
- *1616. Ben Jonson: *The Devil is an Ass*.
- 1663. Rhodes: *Flora's Vagaries*.
- 1675. Fane: *Love in the Darke*.
- *1681. Otway: *Soldier's Fortune*.
- *1709. Susannah Centlivre: *The Busybody*, Act III.
- *1566. Henri Estienne: *Apologie pour Hérodote*, "Une femme d'Orléans."
- *1588. Des Périers: *Nouvelles Récréations* (II, 94), "Une femme d'Orléans."
- *1661. Molière: *L'Ecole des Maris*.
- 1661. Dorimont: *La femme Industriuse*.

- *1668. La Fontaine: *Contes*, "La confidente sans le savoir."
- *1603. Lope de Vega: *La discreta enamorada*.
- *1375. Sercambi: *Novelle*, "De malitia mulieris adulterae."
- 1684. Sagredo: *L'Arcadia in Brenta*.

III. 4

- *1378. Chaucer: *Canterbury Tales*, "The Miller's Tale."
- *1536. Nicolas de Troyes: *Parangon*, "D'un bonhomme qu'on apelloit Pucien."
- *1375. Sercambi: *Novelle*, "De prelado adultero."

III. 5

- 1579. *Forrest of Fancy*, "Seigneur Francisco Vergelis."
- *1616. Ben Jonson: *The Devil is an Ass*.
- *1709. Susannah Centlivre: *The Busybody*, Act II.
- *1536. Nicolas de Troyes: *Parangon*, "D'un valet qui donna un beau cheval."
- *1558. Bonaventure des Périers: *Nouvelles Récréations*, "De maistre Berthaud."
- *1566. Henri Estienne: *Apologie pour Hérodoté*.
- *1674. La Fontaine: *Contes*, "Le Magnifique."
- 1731. Houdart de la Motte: *Le Magnifique*.
- *1773. Sedaine: *Le Magnifique*.
- 1879. Barbier: *Le Magnifique*.
- 1570. Castelvetro: *Poetica d'Aristotile*, "Ricciardo per la sua leggiardia," etc.

III. 6

- *1548. Hans Sachs: *Schwänke*, "Die pülschaft im pad."
- *1536. Nicolas de Troyes: *Parangon*, "D'un homme qui mena la femme de son voisin aux estuves."
- *1665. La Fontaine: *Contes*, "Richard Minutolo."
- 1705. Houdart de la Motte: *Richard Minutolo*.
- *1398. Sacchetti: *Novelle*, CCVI, "Farinello da Rieti."
- *1565. Giraldis Cinthio: *Gli Ecatommithi*, IX, 6, "Gerardi ama la moglie di Filebo Spoletti."

III. 7

- *1566. Martin Montanus: *Thealdus und Ermilina*.
- 1670. Grimmelshausen: *Dietwald u. Amelinda* (names only).
- *1536. Nicolas de Troyes: *Parangon*, "D'un homme qui fut amoureux."

III. 8

- *1552. Hans Sachs: *Schwänke*, "Der Bawer in fegfewer."
- *1563. Kirchhof: *Wendunmuth*, "Von einem trunckenen Holländer."
- *1850. Von der Hagen: *Gesamtabenteuer*, "Der begrabene Edelmann."
- *1456. Antoine de la Sale: *Cent Nouvelles Nouvelles*, "D'un yvroigne de la Haye."
- *1536. Nicolas de Troyes: *Parangon*, "D'un abbé qui fut amoureux."
- *1588. Des Périers: *Nouvelles Récréations*.
- *1674. La Fontaine: *Contes*, "Féronde ou le Purgatoire."
- 1776. Imbert: *Nouvelles Historiettes en vers*.
- 1778. Hardouin: *Almanach des Muses*, "Le Mort Parlant."
- 1608. Sharpham: *The Fleire*.
- *1640. Fletcher: *The Night Walker*.
- *1375. Sercambi: *Novelle*, "De tradimento fatto per monacum."
- 1450. Poggio: *Facetiae*.
- *1875. Pitré: *Fiabe Siciliane*, "Li tre cumpari."

III. 9

- 1554. Anon. Strassburg: *Zwo lieblichen Historien*.
- 1563. Pauli: *Schimpf und Ernst*, fol. 8.
- *1591. Iersele Pieter: *Wisen Roet van Vrouwen*.
- *1883. Lambel: *Erzählungen und Schwänke*, "Daz Bloch."
- *1536. Nicolas de Troyes: *Parangon*, "Un Comte de Rossillon."
- 1883. Andreau: *Gillette de Narbonne* (opéra).
- *1566. Painter: *Palace of Pleasure*, "Gilletta of Narbonne."
- *1590. Shakspeare: *All's Well That Ends Well*.
- 1513. Accolti: *La Virginia* (commedia).
- *1550. Straparola: *Notti*, VII, 1, "Ortodosio Simone, mercante."
- *1637. Basile: *Pentamerone*, "Cintiella e il re di Bello Paese."

III. 10.

- *1850. Von der Hagen: *Gesamtabenteuer*, "Die Teufelsacht."
- *1674. La Fontaine: *Contes*, "Le Diable en Enfer."
- *1536. Nicolas de Troyes: *Parangon*, "D'un Hermite."
- *1375. Sercambi: *Novelle*, "De Romito."
- *1398. Sacchetti: *Novelle*, 101, "Giovanni e le tre romite."
- *1476. Masuccio: *Novellino*, V, "Il Papa a Roma."
- *1804. Il Casti: *Novelle Galanti*, "Il Diavolo nell' Inferno."

IV. 1

1472. Albrecht von Eyb: *Guiscardo und Sigismunda*.
 *1470. Niklas von Wyle: *Translatzion*, "Von Guiscardo und Sigismunda."
 *1515. Hans Sachs: *Ein kleglichen tragedi des fürsten Concreti*.
 *1557. Martin Montanus: *Guiscardus und Sigismunda*.
 1563. Pauli: *Schimpf und Ernst*, fol. 45.
 1580. Anon., Frankfort: *Ein gar erbärmliche History*.
 *1776. Bürger: *Lenardo und Blandine*.
 1821. W. V. Schütz: *Gismunda*.
 1837. Immermann: *Ghismonda*.
 *1847. Simrock: *Volksbücher*, "Eine schöne Historie von dem Fürsten zu Salerno schöner Tochter Gismonda."
 1532. William Walter: *Amorous Mysterie*, "Guystarde and Sygysmonda."
 1566. Painter: *Palace of Pleasure*, "Tancred and Gismonda."
 1568. Thomas Howell: *Newe Sonets and pretie Pamphlets*.
 *1568. R. Wilmot: *Tancred and Gismond*.
 1574. Henry Wotton: Play lost.
 *1700. Dryden: *Sigismunda and Guiscardo*.
 *1717. Susannah Centlivre: *The Cruel Gift*.
 *1775. J. Thomson: *Tancred and Sigismunda*. Names fr. Bocc.; plot from *Gil Blas* (perh. Saurin's *Tancred*, 1763).
 1813. F. Howard: *The Father's Revenge*.
 1493. Jean Fleury: *La piteuse et lamentable historie de Gismond*.
 1538. Ant. Prévost: *Les Regrets d'amours*.
 *1536. Nicolas de Troyes: *Parangon*, "De la belle Gismonda."
 1551. Habert d'Yssoudun: Tr. from Beroaldo.
 *1685. Guevara: *Intercadencias*, "La desdichada firmezza."
 *1438. L. Aretino: *De amore Guiscardi et Sigismunda*.
 1483. Accolti: *Versi*, "Poichè, l'amato cor vide presente."
 1485. Benivieni: *Novella di Tancredi*.
 *1498. Beroaldo: *Carmen de duobus amantibus*, "Fabula Tancredi in latinum versa."
 1508. Antonio da Pistoia: *Filustrato e Pamfila*.
 *1550. Parabosco: *I Diporti*, 10, "Gasparo e Briseida."
 1569. Razzi: *La Gismonda* (tragedia).
 1583. Guasco: *La Ghismonda*.
 1588. Asinari: *Il Tancredi* (tragedia).
 *1597. Torelli: *Il Tancredi* (*Sceltà di C. L.*).
 1614. Campeggi: *Il Tancredi* (tragedia).

1875. Bernoni: *Tradizioni veneziane*, "Risguardo belo e Rismonda bela."
 1627. Branchi: *Il Guiscardo*.
 1750. Cocchi: *Gismunda* (opera).
 1836. Saffi: *Tancredi, principe di Salerno*.
 1876. Piazzano: *La Gismonda di Sorrento* (opera).
 1743. Hogarth: National Gallery, "Gismonde."

IV. 2

- *1546. Hans Sachs: *Schwänke*, "Der Engel Gabriel."
 *1557. Martin Montanus: *Wegkürzer*, "Mönch Albrecht."
 *1563. Kirchhof: *Wendunmuth*, "Ein mönch."
 *1598. Ayer: *Der verlarft Franciscus mit der venedischen wirtfrauen*.
 1768. Löwen: *Die neue Agnese*.
 *1834. Bülow: *Novellenbuch*, "Der Genius."
 1582. Whetstone: *Heptameron*, "The adventure of fryer Inganno."
 *1589. Greene: *The Spanish Masquerado* (mentioned only).
 *1590. Tarleton's *Newes out of Purgatorie*, "The tale of friar Onyon."
 *1456. Antoine de la Sale: *Cent Nouvelles Nouvelles*, "Le faiseur de pape."
 *1566. H. Estienne: *Apologie pour Hérodote*.
 1666. La Fontaine: *Contes*, "L'Hermite."
 1710. Petit de la Croix: *Contes Persans*, "Malek."
 1730. Panard: *Le Sylphe Supposé*.
 1743. Saint-Foix: *Le Sylphe*.
 1756. Cointreau: *L'Amant Salamandre*.
 *1761. Marmontel: *Le Mari Sylphe*.
 1765. Favart: *Les Sylphes Supposés*.
 1783. Quétant: *L'Amant Sylphe*.
 1856. St. George: *Le Sylphe* (opéra).
 *1470. Masuccio: *Novellino*, I, 2, "Il quinto evangelista."
 *1550. Parabosco: *I Diporti*, III, "Un frate s'innamora d'una donna."
 1553. Doni: *Novelle*, 7.
 1585. Malespini: *Novelle*.
 1554. Bandello: *Novelle*, II, 2.
 *1804. Il Casti: *Novelle*, "L'arcangelo Gabriello."

IV. 3

- *1548. Hans Sachs: *Schwänke*, "Die drey puleten Schwestern."
 *1536. Nicolas de Troyes: *Parangon*, "Trois jouvenceaux de Marseille."

IV. 4

- *1516. Hans Sachs: *Historia*, "Constancia und Gerbino."
 *1576. Turberville: *Tragical Tales*, "The king of Thunise had a daughter faire."
 *1755. Lami: *Novelle letterarie di Firenze*, "La Novella di Cerbino."

IV. 5

- *1515. Hans Sachs: *Historia*, "Der ermört Lorenz."
 *1557. Martin Montanus: *Wegkürzer*, "Jungfrau Lisabeta."
 *1576. Turberville: *Tragical Tales*, "A merchant's daughter loved her brother's boy."
 *1819. Keats: "Isabella, or the Pot of Basil."
 *1820. Barry Cornwall: *The Sicilian Story*.
 *1849. Millais: Liverpool Gallery, "Isabella."
 *1868. Holman Hunt: Walker Art Gallery, "Isabella."

IV. 6

- *1556. Hans Sachs: *Historia*, "Andreola mit Gabrioto."
 *1560. Wickram: *Gabriotto u. Reinhard*.
 *1536. Nicolas de Troyes: *Parangon*, "D'une jeune fille amoureuse d'un jeune compaignon."
 *1565. Giraldi Cinthio: *Ecatommithi*, V, 6, "Graziosa e il podestà."

IV. 7

- *1540. Hans Sachs: *Historia*, "Wie zwei liebhabende von einen Salvenstock sturben."
 *1576. Turberville: *Tragical Tales*, "Symone likt of Pasquine passing well."
 *1840. Alfred de Musset: *Simone*.

IV. 8

- *1544. Hans Sachs: *Historia*, "Wie zwei liebhabende menschen vor lieb starben."
 *1557. Martin Montanus: *Wegkürzer*, "Hieronimus hatte lieb eine jungfrau."
 *1563. Kirchhof: *Wendunmuth*, "Einer edelichen person."
 *1850. Von der Hagen: *Gesammtabenteurer*, "Frauentreue."
 *1576. Turberville: *Tragical Tales*, "A merchant's sonne that Girolamus hight."
 1579. *Forrest of Fancy*.

- *1819. Barry Cornwall: *Dramatic Scenes and Other Poems*, "The Broken Heart."
 *1536. Nicolas de Troyes: *Parangon*, "D'un jeune fils qui mourut."
 *1558. Marguerite de Navarre: *Heptameron*, "'La mort de deux parfaits amants."
 *1839. Alfred de Musset: *Silvia*.
 *1635. Tirso de Molina: *Los amantes de Teruel*.
 *1554. Bandello: *Novelle*, I, 20.
 *1550. Straparola: *Notti*, IX, 2, "Rodolino ama Violante."

IV. 9

- *1850. Von der Hagen: *Gesammtabenteuer*, "Das Herz."
 *1872. Lambel: *Erzählungen*, "Das Herzemaere."
 *1576. Turberville: *Tragical Tales*, "In Provence were two knights."
 *1707. *English Chapbook*, "The Constant but Unhappy Lovers." (Clouston: *Pop. Tales*.)
 *1536. Nicolas de Troyes: *Parangon*, "De deux chevaliers."
 *1566. H. Estienne: *Apologie*, "Un mari fit manger à sa femme le cœur d'un gentilhomme."
 *1375. Sercambi: *Novelle*, "De prava amicitia vel societate."

IV. 10

- *1546. Hans Sachs: *Schwänke*, "Der juengling in Kasten."
 *1557. Martin Montanus: *Gartengesellschaft*, "Ein jungling in einem Kasten."
 *1456. Antoine de la Sale: *Cent Nouvelles Nouvelles*, "Le curé amoureux."
 *1536. Reyes: *El Menandro*.
 *1550. Parabosco: *I Diporti*, 4, "Un giovane è nascoso in un forziere."
 *1565. Giraldi Cinthio: *Gli Ecatommithi*, III, 3, "Bice fa entrare il giudice in un cofano."

V. 1

1516. Grüniger: *Historia von eines reychen burgers son*.
 *1546. Hans Sachs: *Historia*, "Der edel jung Cimon."
 *1557. Martin Montanus: *Historia*, "Cymon und Iphigenia."
 1616. W. Waldung: *Cymon Galesus*.
 1370. Anon.: Trans. in English verse.
 *1856. P. Heyse: *Die Braut von Cypern*.
 *1584. Greene: *The Tritameron of Love*, "Chymon, more wealthie than wittie."

- *1675. T. C. (Gent.): *A pleasant and delightful history of Galesus Cymon*.
- *1700. Dryden: *Cymon and Iphigenia*.
- *1767. *Cymon* (played by Garrick).
- *1847. Millais: "Cymon and Iphigenia."
- *1884. Sir Frederick Leighton: "Cymon and Iphigenia."
- *1499. Beroaldo: *Mythica historia Joannis Boccaccii*.
- 1584. Ingegneri: *La Danza di Venere*.
- 1792. Camillo Cajafa: *Cimone* (epic poem).

V. 2

- *1588. Greene: *Perimides, The Blacksmith*, "Costanza and Alcimedes."

V. 3

- *1543. Hans Sachs: *Petrus floch mit seiner lieben*.
- *1536. Nicolas de Troyes: *Parangon*, "De la grande infortune de deux amoureux."
- *1877. Imbriani: *Novellaja fiorentina*, "Il figliolo del re di Portogallo."

V. 4

- *1850. Von der Hagen: *Gesammtabenteuer*, "Die Nachtigall."
- *1536. Nicolas de Troyes: *Parangon*, "De la fille d'un chevalier."
- *1666. La Fontaine: *Contes*, "Le Rossignol."
- 1743. Vergier: *Contes et Nouvelles*, "Le Rossignol."
- *1621. Lope de Vega: *El ruyseñor de Sevilla*.
- *1566. Sansovino: *Cento Novelle Scelte*, "Ricciardo Manardi."
- 1755. Lami: *Novelle letterarie di Firenze*, "La Lusignacca."
- *1781. Gamerra: *La Corneide*, Canto XXVI.
- *1804. Il Casti: *Novelle*, "Il Rossignuolo."

V. 5

- *1820. Barry Cornwall: *Dramatic Scenes*, "The Florentine Party."
- *1779. Lessing: *Nathan der Weise* (with I, 3, and X, 3).

V. 6

- *1536. Nicolas de Troyes: *Parangon*, "De deux amans qui furent attachés."
- *1556. Sansovino: *Cento Novelle Scelte*, "Gian di Procida."
- *1575. Tasso: *Gerusalemme Liberata*, "Olindo and Sofronia."

V. 7

- *1545. Hans Sachs: *Commedia*, "Die Violanta eines ritters tochter."
- 1579. *Forrest of Fancy*, "Theodore enamoured of Maister Emeries daughter."
- *1608. Beaumont and Fletcher: *Triumph of Love*.
- *1536. Nicolas de Troyes: *Parangon*, "Du danger en quoy furent deux amoureux."

V. 8

- *1522. Pauli: *Schimpf und Ernst*, "Der Koler sach ein frauen und einen Ritter."
- *1540. Hans Sachs: *Historia*, "Wie der jung edelman Anastasius ein jungfrau erwerb."
- 1569. Christopher Tye: *A notable Historie of Nastagio and Traversari*.
- *1576. Turberville: *Tragical Tales*, "In Italie there is a citie hight Ravenna."
- 1579. *Forrest of Fancy* (mentioned), "I might bring in Nastagio if I would."
- *1633. Shirley: *A Contention for Honour and Riches*.(?)
- *1659. Shirley: *Honoria and Mammon*.(?)
- *1700. Dryden: *Theodore and Honoria*.
- *1819. Byron: *Don Juan*, III, 105, 106.
- *1536. Nicolas de Troyes: *Parangon*, "D'une vision qui apparent à un amoureux."
- *1487. Correggio (or Alunno): four panels relating the tale of Nastagio (*Burlington Mag.*, 1903).
- 1820. Strocchi: *Il Cavaliere*.
- 1839. Paolo Costa: *Opere*, "La Donna di Guido degli Anastage" (poem).
- *1875. Giacosa: *Trionfo d'Amore* (secolo XIV) (not an imitation probably).

V. 9

- *1543. Hans Sachs: *Der Edelfalk*.
- 1738. Hagedorn: *Fabeln u. Erzählungen*, "Der Falke."
- 1776. Anon., ein Lustspiel—Nationaltheater, Wien: *Der Falke*.
- *1776. Goethe: Brief an Frau von Stein, *Der Falke* (mentioned).
- *1819. Barry Cornwall: *Dramatic Scenes and Other Poems*, "The Falcon."
- *1863. Longfellow: *Tales of a Wayside Inn*, "Student's Tale."

- *1879. Tennyson: *The Falcon* (St. James Theater, London).
- *1887. Wm. Black: *Sabina Zembra*, "Ser Federigo's Falcon."
- *1671. La Fontaine: *Contes*, "Le Faucon."
- 1700. Jean Palaprat: *Le Faucon* (never played or printed).
- 1718. Dauvilliers: *Le Faucon, ou la Constance* (comedy).
- 1719. Louis Fuzelier: *Le Faucon* (comedy).
- 1719. Mlle Barbier: *Le Faucon* (comedy).
- 1725. Drèvetiere: *Le Faucon et les Oyes de Boccace*.
- 1772. Sedaine: *Le Faucon* (comic opera).
- 1772. De Théis: *Le Singe de La Fontanie*, "Frédéric et Clitie."
- 1793. J. B. Radet: *Le Faucon*.
- 1863. J. Barbier: *La Colombe* (comic opera).
- *1620. Lope de Vega: *El Halcon de Federico*.
- *1566. Sansovino: *Cento Novelle Scelte*, "Federigo degli Alberichi."
- 1564. Brugiantino: *Cento Novelle in rima*.

V. 10

- *1546. Hans Sachs: *Schwänke*, "Die müllerin und ferberin."
- *1557. Martin Montanus: *Gartengesellschaft*, "Eine frau der andern für übel hielt."
- *1520. Morlini: *Novelle*, XXX.

VI. 1

- *1548. Hans Sachs: "Der unperet riter mit Oreta."
- *1375. Sercambi: *Novelle*, "De moctu placibili."
- *1566. Sansovino: *Cento Novelle Scelte*, "Monna Horetta."

VI. 2

- *1566. Sansovino: *Cento Novelle Scelte*, "Asti fornaio con una parola."

VI. 3

- *1536. Nicolas de Troyes: *Parangon*, "D'une jouvencelle qui reprit l'evesque."
- *1375. Sercambi: *Novelle*, "De pulcra responsione."
- 1570. Castelvetro: *Poetica d'Aristotile*, II.

VI. 4

- *1522. Pauli: *Schimpf und Ernst*, "Ein fasant soll nur ein bein haben."
- *1540. Hans Sachs: *Schwänke*, "Der Koch mit dem Kranich."

- *1557. Martin Montanus: *Gartengesellschaft*, "Ein koch stillt seines herren zorn."
- 1656. Gerlach: *Entrapeliae*.
- 1660. Hermotimius: *De gruis pedibus*.
- 1677. Hörl: *Bachusia*.
- 1665. Lange: *Deliciae Academicae*.
- 1691. Biderman: *Utopia*.
- 1767. *Vademecum für lustige leute*.
- 1862. Bechstein: *Märchen*, "Der Leherle's Schwab."
- 1898. Zocher: *Schönes grünes Alpenland*, "Die pfffige Köchin."
- *1590. *Tarleton's Newes out of Purgatorie*, "The Tale of the Cooke."
- *1896. Hopkinson Smith: *Colonel Carter of Cartersville*, "The One-legged Goose."
- 1681. D'Ouville: *La fleur de toutes Nouvelles*.
- *1566. Timoneda: *Alivio*, "Porque sedijo, sé dijera ojte, sacara su pierna."
- *1574. Santa Cruz: *Floresta española*.
- 1879. Coelho: *Contos populares portugueses*.
- *1562. Sansovino: *Cento Novelle Scelte*, "Chichibio cuoco."
- 1684. Sagredo: *Arcadia in Brenta*.

VI. 5

- *1548. Hans Sachs: *Schwänke*, "Die zwen unerschaffen Reuter."

VI. 6

- 1570. Castelvetro: *Poetica d'Aristotile*.

VI. 7

- *1557. Martin Montanus: *Gartengesellschaft*, "Ein wirt nimmt eine jungfrau."
- 1541. Peregrinus: *Convivialium Sermonum liber*, "Der senis juvene uxore."
- *1536. Nicolas de Troyes: *Parangon*, "D'un homme qui avait accusé sa femme."

VI. 8

VI. 9

- *1562. Sansovino: *Cento Novelle Scelte*, "Guido Cavalcanti."

VI. 10

1538. Bebelius: *Facetiae*, "De stationario."
 *1540. Hans Sachs: "Der Munnich zwieffel mit seim heylthumb."
 *1557. Martin Montanus: *Gartengesellschaft*, "Ein stationierer zeigt kohlen für heiltum."
 1563. Kirchhof: *Wendunmuth*, "Reliquiae mit Kohle verweckselt."
 1568. Hulsbusch: *Sylva sermonum*, "Hierophanta ostendit foenum pro reliquiis."
 1566. Luther: *Tischreden*, 3, 256, ed Försteman.
 1656. Gerlach: *Eutrapeliae*.
 1665. Lange: *Deliciae Academicae*.
 1884. Baumbach: *Abenteuer und Schwänke*, "Die gestohlene Feder."
 *1590. Tarleton's *Newes out of Purgatorie*, "The Vickar of Bergamo."
 *1589. Greene: *The Spanish Masquerado* (mentioned only).
 *1535. Nicolas de Troyes: *Parangon*, "D'un moine nommé frère Ciboulle."
 *1566. H. Estienne: *Apologie*, "Un religieux nommé frère Oignon."
 *1550. Parabosco: *Diporti*, 3 (end), "Il morto Lazaro."

VII. 1

- *1540. Hans Sachs: "Der Färber von Florenz."
 *1590. *Cobler of Caunterburie*, "Old Wives' Tale."
 *1550. Straparola: *Notti*, V, 9, "La Thia fa scongiuro al marito."

VII. 2

1541. Gast: *Convivialium Sermonum*, "De adultera."
 *1557. Martin Montanus: *Gartengesellschaft*, "Eine frau verbarg ins olfass."
 1609. Sommer: *Emplastrum Cornelianum*, "Eine fraw in ein fass versteckte."
 *1566. Estienne: *Apologie*, "Une femme qui fit entrer son ami en un tonneau."
 1623. *Les Délices de Verboquet*.
 1674. La Fontaine: *Contes*, "Le Cuvier."
 1761. Audinot: *Le Tonnelier* (opéra).
 *1520. Morlini: *Novellae*, "De viro in dolio."

VII. 3

- *1557. Martin Montanus: *Wegkürzer*, "Monch Rinaldus."
 1608. Mahrold: *Rollmarschkasten*.

- *1536. Nicolas de Troyes: *Parangon*, "D'un Jacobin et sa commère."
 *1566. Estienne: *Apologie pour Hérodote*, "Une Siennoise étant avec frère Regnard."

VII. 4

- *1522. Pauli: *Schimpf und Ernst*, "Eine fraw ward bewert frum."
 *1546. Hans Sachs: *Schwänke*, "Das Weib in Brunnen."
 *1557. Martin Montanus: *Gartengesellschaft*, "Wie einer sein weib für die hausthür versperret."
 1805. Zschokke: *Peter Rotbart* (imitated from Molière).
 *1603. *Westward for Smelts*, "The Fishwife of Richmond's Tale."
 *1566. Estienne: *Apologie*, "Une Parisienne fait demeurer son mari en la rue."
 *1668. Molière: *George Dandin*.
 *1400. *Libro de los enxemplos*, "Mulierum malitiam nemo idiscere potest."
 *1375. Sercambi: *Novelle*, "De geloso e muliere malitiosa."
 1483. Arienti: *Le Porretane*, "Uno contadino lassa la moglie fori di casa."
 *1486. Bibiena: *La Calandria*.
 *1566. Sansovino: *Cento Novelle Scelle*, "Tofano chiude fuor di casa la moglie."
 *1577. Tasso: *Intrighi d'Amore*, IV, 3.
 1687. Casalicchio: *L'Utile col dolce*, 89.
 1865. *Passa-tempo dei curiosi*.

VII. 5

- *1543. Hans Sachs: *Schwänke*, "Der eyferer hort peicht."
 1563. Pauli: *Schimpf und Ernst*, fol. 79.
 *1557. Montanus: *Gartengesellschaft*, "Zu beicht hört einer sein weib."
 *1563. Kirchhof: *Wendummuth*, "Die frau beichtet dem manne."
 1790. *Ramlers Fabellese*, "Der falsche beichtvater."
 1576. Tho. Twyne: *The Schoolmaster*.
 *1456. Antoine de la Sale: *Cent Nouvelles Nouvelles*, "Le mari Confesseur."
 *1666. La Fontaine: *Contes*, "Le mari Confesseur."
 1731. D'Allainvil: *Le mari curieux*.
 1878. D'Hervilly: *La Fontaine des Beni-Ménad* (comédie).
 1554. Bandello: *Novelle*, "Un geloso ode la confessione della moglie."
 1580. Malespini: *Novelle*, 92, "Ritornato uno di viaggio."

VII. 6

1459. Poggio: *Facetiae*, "Muliebris vafrities."
 1545. Gast: *Sermones Conviviales*.
 *1545. Hans Sachs: *Schwänke*, "Die listig Bulerin."
 *1563. Kirchhof: *Wendunmuth*, "Einen einäugigen ritter betreugt seine hausfraw."
 1738. Hagedorn: *Versuch in poetischen Fabeln und Erzählungen*.
 1742. Van Effen: *Œuvres diverses*, "Von einer geschwinden Schälkin."
 *1850. Von der Hagen: *Gesamtabenteuer*, "Der Ritter und die Nüsse."
 *1549. *Mery Tales*, "Of the inholder's wyfe and her two lovers."
 *1590. *Tarleton's Newes*, "The Gentlewoman of Lyons."
 1607. Sharpham: *Cupid's Whirligig*.
 1611. Turneur: *The Atheist's Tragedy*.
 *1610. Beaumont and Fletcher: *Women Pleased*, II, 6.
 1678. Ravenscroft: *The London Cuckolds*.
 *1456. Antoine de la Sale: *Cent Nouvelles Nouvelles*, "Une dame et ses deux compaignons."
 *1566. Estienne: *Apologie*, "Une femme florentine ayant deux amants en sa maison."
 1614. Bouchet: *Sérées*.
 1681. D'Ouville: *Elite des Contes*.
 *1698. Dancourt: *La Parisienne*.
 1837. *La Farce du Poulier à quatre personnages*.
 1483. Arienti: *Le Porretane*, "La moglie di marchesino Ottobuoni."
 *1550. Parabosco: *I Diporti*, 16, "Oderico fa uscir di casa il marito."
 1555. Bandello: *Novelle*, "Una donna si trova aver tre innamorati."
 *1566. Sansovino: *Cento Novelle Scelte*, "Madonna Isabella con Lionetto."
 1580. Malespini: *Novelle*.

VII. 7

1450. Anon.: *Von dem Schreyber*.
 1450. Anon.: *Der Schreiber im Garten*.
 1450. Rosenblüt: *Der Mann im Garten*.
 1542. Gast: *Sermones Conviviales*.
 1548. Burkhard Waldis: *Esopus*, "Vom alten mann und seinem weibe."
 *1553. Hans Sachs: *Meisterlied*, "Von einem ungetreuen knecht."
 *1559. Martin Montanus: *Spiel vom untreuen Knecht*.
 *1792. Langbein: *Schwänke*, "Der Kammerdiener."
 1826. Falk: *Satyrische Werke*, "Frau in der maske der zofe vom manne geprügelt."

- *1526. *C Mery Tales*, "Of the wyfe and her prentys."
- *1560. *Sackful of Newes*, "There was an old man that could not well see."
- *1590. *Cobler of Caunterburie*.
- *1661. Davenport: *The City Nightcap*.
- 1675. Fane: *Love in the Darke*.
- 1682. Ravenscroft: *London Cuckolds*.
- 1815. Singer: *Shakspeare's Jest Book*.
- *1456. Antoine de la Sale: *Cent Nouvelles Nouvelles*, "La bourgeoisie d'Orléans."
- *1536. Nicolas de Troyes: *Parangon*, "Comment une femme fit aller son mari en un jardin."
- 1644. D'Ouville: *Elite des Contes*, "Ainsi il fut cocu, battu et content."
- 1665. *Contes à rire*.
- *1666. La Fontaine: *Contes*, "Le cocu, battu et content."
- 1670. *Roger Bontems en Belle Humeur*.
- *1695. Dancourt: *Le Tuteur*.
- 1738. Wieve: *Le Mari, cocu, battu et content* (comédie).
- 1883. *Kryptadia*, "La femme de marchand et le commis."
- *1566. Timoneda: *Alivio*, "Avia un aldeano mujer hermosa."
- *1600. *Romancero General*, "Novela in redondillas."
- *1680. Andrès Gil: *Entremes del Amigo Verdadero*.
- *1378. Ser Giovanni: *Pecorone*, "Ceccolo di Perugia."
- 1459. Poggio: *Facetiae*, "De muliere quae virum defraudavit."
- 1555. Bandello: *Novelle*, I, 5.
- *1566. Sansovino: *Cento Novelle Scelte*, "Ludovico discuopra a Madonna Beatrice."
- 1580. Malespini: *Ducento Novelle*, 61.
- *1781. Gamerrà: *La Corneide*, Canto XVIII.

VII. 8

- *1556. Hans Sachs: *Schwänke*, "Der Bawer mit dem Zopf."
- *1598. Ayrrer: *Fastnachtspiel*, "Der überwunden Eyfferer."
- *1850. Von der Hagen: *Gesammtabenteuer*, "Der vertreute Wirth."
- *1883. Lambel: *Erzählungen*, "Der verkérte Wirt."
- *1540. Andrew Borde: *Mad Men of Gotham*, "Twelfth Tale."
- *1590. *Cobler of Caunterburie*, "Old Wives' Tale."
- *1603. *Westward for Smelts*, "The Fishwife of Brainford."
- *1633. Massinger: *Guardian*, IV.
- *1456. Antoine de la Sale: *Cent Nouvelles Nouvelles*, "Le bourgeois de Tours."

- *1536. Nicolas de Troyes: *Parangon*, "D'une femme que son mari avait trouvée."
 1630. *Les Délices de Verboquet le Généreux*.
 *1666. La Fontaine: *Contes*, "La Gageure des trois Commères."
 *1566. Timoneda: *Patrañuelo*, "A marquina las narices cortaron."
 *1548. Firenzuola: *Discorsi degli animali*, "La sventurata col naso mozzo."
 1552. Doni: *Filosofia morale*.
 *1566. Sansovino: *Cento Novelle Scelte*, "Un diviene geloso della moglie."
 1580. Malespini: *Novelle*, II, 40.
 1625. Campeggi: *Novelle due*.

VII. 9

- *1780. Wieland: *Oberon*, "Sechtesgesäng."
 *1396. Chaucer: *Canterbury Tales*, "Merchant's Tale."
 *1641. Marmion Shackerley: *The Antiquary*.
 *1720. Pope: *Poetical Works*, "January and May."
 1644. D'Ouville: *Elite des Contes*.
 *1666. La Fontaine: *Contes*, "La Gageure des trois Commères."
 1723. Le Sage: *Les Trois Commères*.
 *1752. Vadé: *Le Poirier*.
 1833. Desmares: *Gageure des Trois Commères*.

VII. 10

- *1536. Nicolas de Troyes: *Parangon*, "D'un compagnon qui promist revenir."

VIII. 1

1538. Bebelius: *Facetiae*, "Factum cujusdem Francigena."
 *1551. Hans Sachs: *Schwänke*, "Die petrogen puelerin."
 1719. Frederici: *Der undankbare franzoss*.
 *1387. Chaucer: *Canterbury Tales*, "The Shipman's Story."
 *1456. Antoine de la Sale: *Cent Nouvelles Nouvelles*, 18.
 *1536. Nicolas de Troyes: *Parangon*, "Une dame vouloit 200 florins."
 *1666. La Fontaine: *Contes*, "La Femme avec Galant Escroc."
 1753. Collé: *Le Galant Escroc*.
 1773. De Théis: *Le Singe de La Fontaine*, "La double attente."
 1787. *Contes à rire*.
 1781. Imbert: *Nouvelles Historiettes*, "Le marché rompu."
 1450. Poggio: *Facetiae*, "Anser venalis."

VIII. 2

- *1539. H. Vogel: *Das schön goltschmidtsweib*.
- *1545. Hans Sachs: Der pfarrer mit sein korock.
- *1557. Martin Montanus: *Gartengesellschaft*, "Ein pfaff giebt seinen chorrock zum pfand."
- *1558. Lindener: *Rastbüchlein*, "Der pfaff und frau Belcora."
- *1563. Kirchhof: *Wendunmuth*, "Ein studiosus verbult sein rock."
- *1593. Watt: *Der Student mit dem mörser*.
- 1670. *Sommerklee und wintergrün*, 333.
- *1536. Nicolas de Troyes: *Parangon*, "Un gentilhomme donna pour cinquante escus de velours."

VIII. 3

- *1563. Hans Sachs: "Die Schwarzen unsichtigen edlen stein."
- *1566. Sansovino: *Cento Novelle Scelte*, "Colandrino cercando la Elitropia."

VIII. 4

- *1545. Hans Sachs: *Schwänke*, "Der thum probst."
- 1582. Whetstone: *Heptameron*, "The Priest of Fiesole."
- *1456. Antoine de la Sale: *Cent Nouvelles Nouvelles*, "Un chevalier de Bourgogne."
- *1536. Nicolas de Troyes: *Parangon*, "D'un prestre qui cuidoit estre avec une femme."
- 1584. Bouchet: *Sérées*.
- 1659. Facet: *Reveille-matin*.
- 1611. Puente: *Jardin de Amadores*.
- 1554. Bandello: *Novelle*, II, 47.
- *1566. Sansovino: *Cento Novelle Scelte*, "Il Proposto di Fiesole."
- 1580. Malespini: *Novelle*.

VIII. 5

VIII. 6

- 1522. Pauli: *Schimpf und Ernst*, fol. 74.
- *1546. Hans Sachs: *Schwänke*, "Der pachen dieb."
- 1450. Poggio: *Facetiae*.
- *1566. Sansovino: *Cento Novelle Scelte*, "Bruno e Buffalmacco imbolano un porco a Calandrino."

VIII. 7

- *1545. Hans Sachs: "Der Student im Schnee."
 *1566. Painter: *Palace of Pleasure*, "Helena of Florence."
 *1633. Massinger: *The Guardian*.
 *1536. Nicolas de Troyes: *Parangon*, "D'une femme qui trompa un escolier."
 *1707. LeSage: *Le Diable Boiteux*, "Patrice et Lusita."

VIII. 8

1450. Rosenblüt: "Die wiedervergeltung."
 *1557. Martin Montanus: *Gartengesellschaft*, "Zween gesellen."
 *1558. Lindener: *Rastbüchlein*, "Zwen gütt gesellen."
 1608. Mahrold: *Rollmarschkasten*.
 1691. *Der kurzweilige Arlequin*, "Der gestraffte buhler."
 *1791. Langbein: *Schwänke*, "Stille Rache."
 *1850. Von der Hagen: *Gesamtabenteuer*, "Die drei muniche von Colmar."
 1635. John Jones: *Adrasta*.
 *1536. Nicolas de Troyes: *Parangon*, "De deux voisins."
 *1558. Bonaventure des Périers: *Nouvelles Récréations*, "De celui qui acheva l'oreille."
 *1566. Estienne: *Apologie*, "Un cousturier de Florence."
 1584. Bouchet: *Sérées*.
 *1666. La Fontaine: *Contes*, "Le faiseur d'oreilles."
 1710. Petit de la Croix: *Contes Persans*, "Histoire d'Aronga."
 1808. Guichard: *Contes et Fables*, "La revanche."
 1883. *Kryptadia*, "Jean Matelot."
 *1476. Masuccio: *Novellino*, 36, "Dui cari compagni."
 *1550. Parabosco: *I Diporti*, V, "Valerio e Teodoro."
 *1550. Straparola: *Notti*, VI, 1, "Si amano insieme duo compari."

VIII. 9

- *1545. Hans Sachs: "Der doctor im Venusperg."
 *1598. Ayrrer: *Ein fastnachtspiel von Meister Simon*.
 1570. Castelvetro: *Poetica d'Aristotile*, "Bruno commincia a mostrare."

VIII. 10

- *1550. Hans Sachs: *Fastnachtspiel*, "Nicola der kauffmon."
 *1617. Lope de Vega: *El anzuelo de Fenisa*.

IX. 1

- *1522. Pauli: *Schimpf und Ernst*, "Um drei Werber."
- *1540. Hans Sachs: *Fastnachtspiel*, "Die jung erber witfraw Francisca."
- 1563. *Scherz mit der Warheyt*.
- 1568. Hulsbach: *Sylva Sermonum*.
- 1687. Schauplatz: *Der Betrigger*.
- 1767. *Vademecum für lustige Leute*.
- 1853. Pröhle: *Kinder und Volksmärchen*.
- 1888. *Ueber Land und Meer*, "Die Freier des Witwes."
- 1450. Lydgate: *The Lady Prioress and Her Three Lovers* (ballad).
- *1536. Nicolas de Troyes: *Parangon*, "De deux amans qui ayment une veufve."
- 1881. Sébillot: *Littérature orale de la Haute Bretagne*.
- 1883. Ortoli: *Contes populaires de l'île de Corse*.
- 1891. Pineau: *Contes populaires du Poitou*.

IX. 2

- *1508. Gallus: *Mensa philosophica*, "Die beginne mit der hose."
- *1546. Hans Sachs: *Meisterlied*, "Die Epthesin mit der pruech."
- 1548. Burkhard Waldis: *Esopus*, "Von einer armen Nonnen."
- *1557. Martin Montanus: *Gartengesellschaft*, "Eine äbtissen hat eine hose auf dem haupte."
- 1609. Sommer: *Emplastrum Cornelianum*, "Von einer beginnen."
- 1783. Dachtimandes: *Die hosen des doktors im nonnenkloster*.
- 1576. Tho. Twyne: *The Schoolmaster*, IV, "Of honest jests."
- 1586. Warner: *Albion's England*, V, 27.
- *1536. Nicolas de Troyes: *Parangon*, "D'une abbesse qui vouloit bailler discipline."
- *1566. Estienne: *Apologie*, "Une abbaisse au pays de Lombardie."
- 1585. Noël du Fail: *Malinées*.
- *1674. La Fontaine: *Contes*, "Le Psautier."
- 1773. De Théis: *Le Singe de La Fontaine*, "Le Caleçon."
- 1780. Vergier: *Œuvres*, "La Culotte."
- 1881. Grécourt: *Œuvres*, "La Culotte et le Cordelier."
- *1470. Pulci: *Morgante Maggiore*, XVI, 59, "Quella Badessà che volle tor la cuffia."
- *1520. Morlini: *Novelle*, "De abbatissa quae moniales arripiens."
- 1525. Cinthio dei Fabrizii: *Origine dei proverbi*, "Ogni' cuffia si scusa di notte."

IX. 3

- *1544. Hans Sachs: *Schwänke*, "Die kranckheit Kalandrin, der ein kind drueg."
 *1560. Wickram: *Rollwagenbüchlein*, "Von einen radtsherren, der mit einem kind gieng."
 *1536. Nicolas de Troyes: *Parangon*, "D'un médecin qui fit accroire."
 1883. *Kryptadia*, "Le recteur en mal d'enfant."
 *1554. Straparola: *Notti*, "Scarpafico." (?)

IX. 4

- *1545. Hans Sachs: *Schwänke*, "Der herr mit dem verspilt knecht."

IX. 5

- *1548. Hans Sachs: *Schwänke*, "Der erganst pueler."
 *1536. Nicolas de Troyes: *Parangon*, "D'un homme marié."

IX. 6

- *1554. Hans Sachs: *Schwänke*, "Die zwei Gesellen beim wirt."
 *1557. Martin Montanus: *Gartengesellschaft*, "Zween jung gesellen."
 *1558. Lindener: *Rastbüchlein*, "Zwen gesellen herbergten bey einem würt."
 1785. Langbein: *Gedichte*, "Die Wiege."
 *1850. Von der Hagen: *Gesamtabenteuer*, "Von zwain studenten."
 *1387. Chaucer: *Canterbury Tales*, "The Reeve's Tale."
 *1525. *Historie of the Mylner of Abington* (not an imitation of Boccaccio).
 *1666. La Fontaine: *Contes*, "Le Berceau."
 1765. Collé: *Le Berceau* (opéra).
 *1636. Reyes: *El Menandro*.
 1526. Cinthio dei Fabrizii: *Origine dei proverbi*, "Lu vai cercando Maria per Ravenna."
 1562. Castelvetro: *Arte Poetica*, "Dell' inganno precedente per ebrezza."

IX. 7

- *1546. Hans Sachs: *Schwänke*, "Das bös weib mit dem wolf."
 *1566. Sansovino: *Cento Novelle Scelte*.

IX. 8

- *1547. Hans Sachs: *Schwänke*, "Die zwen Schmarozer."
 *1536. Nicolas de Troyes: *Parangon*, "De Deux Gloutons."

- *1566. Sansovino: *Cento Novelle Scelte*, "Biondello fà una beffa a Ciacco d'uno desinare."

IX. 9

- *1545. Hans Sachs: *Schwänke*, "Die gensbrücken."
 *1536. Nicolas de Troyes: *Parangon*, "De deux hommes qui demandèrent trois conseils à Solomon."
 *1378. Ser Giovanni: *Il Pecorone*, V, 2.

IX. 10

- *1557. Martin Montanus: *Gartengesellschaft*, "Pfaß Zianus."
 *1536. Nicolas de Troyes: *Parangon*, "D'un prestre."
 *1666. La Fontaine: *Contes*, "Compère Pierre."
 1881. Grécourt: *Œuvres badines*, "La Charrue."
 *1804. Il Casti: *Novelle*, "L'incantesimo."
 1850. Batacchi: *Novelle*, "La Scommessa."
 *1875. Pitré: *Fiabe Siciliane*, "Lu rimitu."

X. 1

1563. Pauli: *Schimpf und Ernst*, fol. 13.
 *1393. Gower: *Confessio Amantis*.
 *1600. Shakspeare: *Merchant of Venice*, Scene of Caskets.
 *1536. Nicolas de Troyes: *Parangon*, "D'un Florentin qui servit le roy d'Espagne."
 *1553. Torquemada: *Colloquios Satiricos*.
 *1563. Timoneda: *Alivio*, "Yendo camino solo un rey de Castilla."
 *1574. Santa Cruz: *Floresta española*.
 *1619. Lope de Vega: *El servir con mala estrella*.
 *1550. Straparola: *Notti*, XIII, 7, "Giorgio servo e il patrone."

X. 2

- *1550. Hans Sachs: *Fastnachtspiel*, "Das Wildbad."
 *1563. Kirchhof: *Wendunmuth*, "Ein edelman machet einen münchen gesundt."
 1812. Langbein: *Neue Gedichte*, "Die Reise ins Bad."
 1836. Geib: *Sagen und Geschichten*, "Der Ritter und der Abt."
 *1536. Nicolas de Troyes: *Parangon*, "D'un homme lequel print un abbé."

X. 3

- *1779. Lessing: *Nathan der Weise* (together with I, 3, and V, 5).
 1567. Painter: *Palace of Pleasure*, "Mithridates and Nathan."

X. 4

- *1544. Hans Sachs: *Gentile mit der toten frawen*.
- *1566. Luther: *Tischreden*, "Ein Edelman hat ein schön jung weib gehabt."
- 1813. Gräffen: *Romantischen Vignetten*.
- *1815. Uhland: *Die Todten von Lustnau*. (?)
- *1567. Painter: *Palace of Pleasure*, "Catharine of Bologna."
- *1576. Turberville: *Tragical Tales*, "Gentile loved one Nicoluccio's wife."
- *1884. Tennyson: *Lover's Tale*, "The Golden Supper."
- *1536. Nicolas de Troyes: *Parangon*, "D'un gentilhomme dont la femme fut enterrée."
- 1500. Anon.: *La amante risucitada*.
- *1636. Reyes: *El Menandro*.
- *1554. Bandello: *Novelle*, II, 41.

X. 5

- *1459. Johann Valentin: *Andrae's chymische Hochzeit*, "Christiani Rosencreutz."
- *1387. Chaucer: *Canterbury Tales*, "The Franklin's Tale."
- *1567. Painter: *Palace of Pleasure*, "Ansald and Dianora."
- *1608. Beaumont and Fletcher: *Triumph of Honour*.
- 1620. *Two Merry Milkmaids*.
- *1866. Leigh Hunt: *Italian Poets*, "The Saracen Friends."
- *1536. Nicolas de Troyes: *Parangon*, "Le jardin de janvier."
- 1637. Maria de Zayas: *Novelas Amoras*, "Jardi engañoso."
- *1470. Bojardo: *Orlando Innamorato*, Canto XII, "Iroldo e Tisbina."
- *1877. Imbriani: *La novellaja fiorentina*.

X. 6

- *1547. Hans Sachs: *Schwänke*, "Der Ritter mit den 2 schönen döchtern."
- *1536. Nicolas de Troyes: *Parangon*, "Le roi Charles aimoit une pucelle."

X. 7

- *1545. Hans Sachs: *König Peter in Cicilia mit jungfrau Lisa* (historia).
- *1536. Nicolas de Troyes: *Parangon*, "D'une fille qui fut amoureux d'un roy."
- *1840. Alfred de Musset: *Carmosine*.

X. 8

- *1531. Hans Sachs: *Die getreuen heiden* (historia).
 1546. Hans Sachs: *Titus and Gesippus* (comedia).
 1541. Bruno: *Elliche historien und fabeln*.
 1551. Schwartzenbach: *Comedi—darinnen rechte trew und freundschaft fürgestellt würtd*.
 *1557. Martin Montanus: *Spiel von Titus und Gisippus*.
 1578. Kaspar Veres: *Die zwei trewen freunde*.
 1608. Mahrold: *Rollmarschkasten*.
 1623. Speccius: *Comoedia de Titi et Gisippi amicitia* (Altdorf).
 1670. Sommerklee und wintergrün, "Nicolaus und Franciscus."
 *1740. *Acerra Philologica*, "Historia des Gesippi und Titi."
 1781. Gotter: *Der mann den seine frau nicht kennl*.
 1880. Widmann: *Die königen des Ostens*.
 *1425. Lydgate: *Fabula duorum mercatorum*.
 *1531. Tho. Elyot: *The Governor*, "The wonderful history of Titus and Gesippus."
 1532. William Walter: *The History of Titus and Gesippus* (trans. of Beroaldo).
 1562. Edw. Lewicke: *History of Titus and Gesippus drawen into English metre*.
 1569. Radcliffe: *De Titi et Gisippi amicitia* (drama).
 1592. Tho. Underdonne: *Titus and Gesyppus* (lost).
 *1592. Greene: *Philomela* (ending).
 *1620. Fletcher: *Monsieur Thomas*.
 1724. *Faithful Friendship, or Alphonso and Septimus* (ballad).
 *1759. Goldsmith: *The Bee*, "Story of Alcander and Septimus."
 *1820. Collier: *Poetical Decameron* (review of Lewicke's version).
 *1842. Gerald Griffin: *Gisippus* (tragedy, Drury Lane Theater).
 *1536. Nicolas de Troyes: *Parangon*, "D'un compaignon athenois."
 *1622. Hardy: *Gesippe, ou les Deux Amis*.
 1638. Chevreau: *Les Deux Amis*.
 1773. Boissy: *Le Mari par supercherie*.
 *1566. Timonedá: *Patrañuelo*, "Por Urbino, Federico con Antonia non caso."
 *1614. Lope de Vega: *La Boda entre dos maridos*.
 *1636. Reyes: *El Curial de Parnaso*.
 *1492. Beroaldo: *De Tito Romano Gisippoque Atheniensí*.
 1510. Nardi: *Amicitia* (comedia).
 1553. Anon.: *Risposta di Carmide Ateniese a Tito Quinto Fulvio*.

- *1555. Nobili von Montepulciano: *Titus et Gisippus* (poem) (Manni).
 1613. Galeotto Oddi: *Gisippo* (comedia).
 1868. *Libro di novelle antiche* (= *Sceltà di curiosità*, lett. 4), "Die due mercatanti."

X. 9

- *1598. Ayrer: *Comedi von Soldan von Babilonia*.
 *1567. Painter: *Palace of Pleasure*, "Thorello and Saladine."
 *1690. Aphra Behn: *The Nun, or the fair Vow-Breaker*.
 *1694. Southern: *The Fatal Marriage*.
 *1536. Nicolas de Troyes: *Parangon*, "D'un chevalier qui receut le Soudan."

X. 10

1470. Albrecht von Eyb: *Grisardis*.
 *1471. Arigo (Steinhöwel): *Griselda*.
 *1546. Hans Sachs: *Die gedultig und gehorsam graffin Griselda* (comedia).
 1563. Pauli: *Schimpf und Ernst*, fol. 25.
 *1563. Kirchhof: *Wendunmuth*, "Von Herzog Durando und Fortunata."
 1582. Mauricius: *Griselda* (comedia).
 1590. Pondo: *Griselda*.
 1653. Fiedler: *Marggraf Walther*.
 1687. Martinus von Cochem: *Griseldis*.
 1810. Nicolay: *Vermischten Gedichte*, "Griselde."
 1804. Arnim: *Ariel*, "Die zweite Hochzeit."
 1830. Schwab: *Griseldis, Volkssage in zehn Romanzen*.
 *1835. Halm: *Griseldis*.
 1845. Lüdeman: *Griseldis*.
 1847. Simrock: *Volksbücher*, "Eine schöne anmuthige Historie."
 1862. Bechstein: *Märchen*, "Griseldis."
 *1908. Hauptmann: *Griselda*.
 *1378. Chaucer: *Canterbury Tales*, "The Clerk's Tale."
 1560. Doloney: *Of Patient Grissel and a Noble Marques* (ballad).
 1560. Radcliffe: *De patientia Griseldidis*.
 *1590. *A Pleasant and Sweet History of Patient Grissel* (trans. from the Italian).
 *1590. *A true and admirable history of Patient Grissill* (trans. from the French).
 *1603. Dekker: *A Pleasant Comedie of Patient Grissill*.
 *1667. *Pepys Diary* (mention of a puppet play, *Patient Gryssel*).
 1739. Geo. Ogle: *Gualtherus and Griselda* (poem).

Paradise of Dainty Devices, "Death of Patient Grizel and
ivice to Ladies."

- Miss Sothby: *Patient Griselda* (a tale).
 155. Edwin Arnold: *Griselda* (a tragedy).
 1873. Braddon, M. E.: *Griselda* (Princess Theater).
 1395. *Le Mystère de Griseldis* (Paris).
 *1450. *Mirouer des femmes vertueuses*, "La patience Griselidis."
 1470. Olivier de la Marche: *Le Parement et Triomphe des Dames*.
 *1536. Nicolas de Troyes: *Parangon*, "De Griselidis."
 *1691. Perrault: *Griseldis*.
 1714. Gillet: *Griselde* (comédie en vers).
 1791. Desforges: *Griselidis* (opéra).
 *1891. Silvestre et Morand: *Griselidis* (mystère).
 *1450. Metge: *Historia de las bellas virtuts*.
 1460. *Castigos e doctrinas que un Sabie dava a sus hijas*.
 *1566. Timoneda: *Patrañuelo*, "Por su bondad Griseldis fuè marquesa."
 *1603. Navarro: *Comedia muy exemplar de la marquesa de Saluzia*.
 *1616. Lope de Vega: *El exemplo de casadas*.
 *1650. Romancero General—*Griselda y Gualtero*.
 1895. *Historia de Griselda*, "La qual lo marquès Walter pregné por
muller."
 1904. Miquel y Planas: *Histories d'altre temps*, "Valter y Griselda."
 *1373. Petrarca: *De obedientia ac fide uxoria*.
 1375. Sercambi: *Novelle*, "De muliere costante."
 *1500. Pinturicchio: *Griselda* (scenes from) (National Gallery).
 1613. Galeotto Oddi: *Griselda* (comedia).
 1620. Mazzi: *Griselda* (tragicommedia morale).
 1630. Massimo: *Griselda* (tragicommedia).
 1700. Maggi: *La Griselda di Saluzzo*.
 1701. Apostolo Zeno: *Griselda*.
 *1736. Goldoni: *La Griselda*.
 1796. Paër: *Griselda* (opera).
 1869. Agnillo d'Agnone: *Griselda* (drama).
 1875. Gori: *Idodici avvertimenti che deve dare la madre alla figliuola*
(MS XIV).

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- Hans Sachs*, Keller. Tübingen, 1870-79.
- Kirkhof Wendunmuth*, Oesterley. Stuttgart, 1869.
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- Martin Montanus—Schwanbücher*, Bolte. Stuttgart, 1899.
- Pauli. Schimpf und Ernst*, Oesterley. Stuttgart, 1866.
- Wickram, Rollwagenbüchlein*, Bolte. Stuttgart, 1903.
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- Hans Sachs—Fastnachtspiele*, Goetz. Halle, 1880-84.
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- La Fontaine*, Regnier. Paris, 1887-90.

¹ The above bibliography indicates only the principal monographs and editions of authors containing notes bearing upon this subject, which have been used in preparing this work. In a more detailed discussion of the different *Novelle* which is in preparation, there will appear a fuller bibliography containing references to articles in various periodicals.

ADDITIONS

The following additions are not to be classed as genuine imitations of Boccaccio, being, in most cases, merely translations or adaptations.

II. 9

- 1755. Marsh: *Cymbeline* (adapted).
- 1778. Brooke: *Cymbeline* (adapted).
- 1806. Kemble: *Cymbeline* (adapted).
- 1880. "Cymbeline in a Hindoo Playhouse" (*Eclectic Mag.*, July, 1880).

III. 8

- 1801. Casti: *Novelle*, "Il Purgatorio."

V. 1

- 1850. Planché: *Cymon and Iphigenia*.

V. 9

- 1905. G. C. Howland: *Ten Best Stories*, "The Falcon," *Chicago Tribune*.
- 1908. Ben Greet Company, *The Falcon*.

VII. 1

- 1548. Burkhard Waldis: *Esopus*, "Vom Studenten u. einem Müller."

VII. 8

- 1538. Hans Sachs: *Schwänke*, "Die Schererin mit der Nase."
- 1855. Keller: *Frzählungen*, "Der Pfaff mit der Snuer."

X. 8

- 1862. Bechstein: *Märchen*, "Zwei wahre Freunde" (Lydgate's version).

X. 10

OPERAS BASED UPON APOSTOLO ZENO'S LIBRETTO, "GRISELDA"

- 1701. Pollarolo (Venice).
- 1707. Chelleri (Piacenza).
- 1710. Capelli (Rovigo).
- 1711. Predieri (Bologna).
- 1720. Orlandini (Bologna).
- 1721. Scarlatti (Rome).
- 1722. Bononicini (London).

- 1725. Caldara (Vienna).
- 1726. Conti (Vienna).
- 1728. Albinoni (Rome).
- 1735. Vivaldi (Venice).
- 1747. Latilla (Rome).
- 1793. Piccini (Venice).
- 1796. Paër (Parma).
- 1850. Fitzwilliam (London).
- 1848. Cope: "Marriage of Griselda" (painting in the House of Lords).
- 1794. Kauffmann: "Angelica" (painting; afterward engraved).

NOTES

The references to Pauli, *Schimpf und Ernst* (1863), are given on the authority of Du Ménil.

For Nicolas de Troyes the Mabilie edition, *Bibl. Elzev.*, has been used.

For Sansovino, the references are to the 1566 edition, quoted by Manni.

For Sercambi, the references are to the Renier edition.

Approximate dates have been given in the case of Chaucer, Sercambi, Ser Giovanni Sacchetti, Lydgate, and Ayler.

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- Ayrer: I, 1; II, 5, 8; IV, 2; VII, 8; VIII, 9; X, 9.
- Bandello: III, 2; IV, 2, 8; VII, 5, 6; VIII, 4; X, 4.
- Bebelius: III, 3; VI, 10; VIII, 4.
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- Bürger: IV, 1.
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